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**No. 324.**

# A Day In A Doctor's Office.

(*FARCE.*)

WITH CAST OF CHARACTERS, ENTRANCES AND EXITS,  
RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE,  
DESCRIPTION OF COSTUMES AND THE WHOLE OF THE  
STAGE BUSINESS; CAREFULLY MARKED FROM  
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# A DAY

—IN A—

## Doctor's Office.

A FARCE

IN ONE ACT.

— BY —

✓  
Henry A. Hoefler.

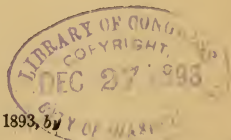
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— TO WHICH IS ADDED —

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—  
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE  
PERFORMERS ON THE STAGE, AND THE WHOLE  
OF THE STAGE BUSINESS.

— O —

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— O —

— CLYDE, OHIO: —

AMES' PUBLISHING CO.

## A DAY IN A DOCTOR'S OFFICE.

## CAST OF CHARACTERS.

DOCTOR PHYSIC	-	-	-	-	-
PAT MCGINTY	-	-	-	-	<i>The doctor's servant</i>
BILL	-	-	-	-	<i>The tramp</i>
NELLIE LOVE	-	-	-	-	<i>A singer</i>
SOLOMON	-	-	-	-	<i>The fakir</i>
JIM	-	-	-	-	<i>The patient who wants to get rid of a corn</i>

—X—

TIME—25 MINUTES.

—X—

COSTUMES.

DR. PHYSIC—Ordinary suit of clothes, cuffs, gloves, high hat and watch, full beard.

PAT MCGINTY—Old hat, with a pipe and matches stuck in outside band, long linen duster, collar and necktie and white shirt front, red shirt, vest and rather old pantaloons, red hair and throat whiskers. He should also provide himself with an old green umbrella and old fashioned carpet bag.

BILL—(*the tramp*)—Old hat, old seedy coat, dilapidated pantaloons, no vest, dirty knock about shirt, a plaster on one cheek, one eye blackened.

NELLIE LOVE—Street attire.

SOLOMON—(*the fakir*)—Old hat, extra long coat, Jewish nose. He should have flung over his shoulders rat and mouse traps, and coat holders, and also a suspended tray, on which is placed buttons, soap, trinkets, etc.

JIM—(*the patient*)—Dressed in ordinary suit. His foot should be bandaged. He should have on a shoe long enough to place a small ear of corn alongside of his foot, the ear of corn extending beyond his toes, so as to admit the pinchers which to pull it out, and the shoe should also extend out far enough to admit a piece being sawed off the end.

—X—

## PROPERTIES.

Table, three chairs, a paper, books, an old green umbrella, old fashioned carpet bag, a pair of pinchers, small saw, small hand bag, rolling pin, washboard, rat and mouse traps, coat holders, tray, trinkets, soap, buttons, etc.; telephone, so made as to hold a glass of water, in the box part having a door, ink stand, pens and holder.

—X—

## STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Center; S. E., [2d E.,] Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Center; L. C., Left of Center.

R.

R. C.

C.

L. C.

L.

\* \* \* The reader is supposed to be upon the stage facing the audience.

# A DAY

—IN A—

## Doctor's Office.

ACT I.

*ENE.—A room with a table in center, one chair at each end of table; chair L. On the wall a telephone. Papers and books scattered on the table, inkstand and pen.*

*Enter, DOCTOR PHYSIC, L. E.*

*Doctor Physic. (with hat and gloves on; takes off his gloves and lays them on the table, then takes off his hat and looks at it, rubbing it around with his hand) This is a good hat and has done me good service, but it is beginning to wear and if I don't have some patients soon, I won't be able to buy another like it. (puts hat on table and places gloves inside of hat, then sits down in chair back to the door and picks up paper) I wonder if my ad. is in this morning—yes, here it is. (reads) "Wanted—an honest, intelligent Irishman to make himself generally useful in a doctor's office." I wonder if there will be many applicants for the position. Seems strange for a doctor, without a dollar in his pocket, to advertise for a servant, but I must keep up appearances. It's almost time someone called. (looks at his watch) Nine o'clock, I guess I will write a letter or two and wait for the applicants.*

*(picks up pen and writes)*

*Enter, PAT R. E. with umbrella on his shoulder and carpet bag suspended from the umbrella. He stops and looks at the DOCTOR and approaches him cautiously, bag falls on floor and swings umbrella around in the air, striking the table, the DOCTOR jumps up excited and looks around, sees PAT.*

*Doc.* What do you mean to come into a man's office and alarm him this way?

*Pat.* Shure, and I wanted to git y'ur attinshun.

*Doc.* Well, could'nt you have spoken?

*Pat.* To be shure I could, but its mesilf ez thought yez was aslape.

*Doc.* You must have been asleep. What do you want?

*Pat.* Faith, and its mesilf es thinks yez are the one that want something.

*Doc.* (*in a puzzled tone*) I want something. What do you mean?

*Pat.* Did'nt yez put it in the papers that ye wanted a man?

*Doc.* Yes, I did, but what has that got to do with it?

*Pat.* What hez thot got to do with it? Shure and I think ye were aslape. Its mesilf as would like to have the sitewayshun.

*Doc.* Oh! I see, you came in answer to my advertisement for an honest, intelligent Irishman.

*Pat.* Yes sor! But it looks to me as if you had no use for a man.

*Doc.* (*sitting down*) How do you make that out? Sit down.

*Pat.* (*sits down*) Because this place looks loike the doctor's nict door to where I wurruked.

*Doc.* Tell me about it.

*Pat.* Well it wus this way—I was wurking fer one of them lawyer chaps, and one day a man came into the office and thought I was the lawyer and he and me commenced talking. Sez the man, sez he, has the doctor next door many patients? Sez the boss, sez he, wid a sober face, yis he hez, but they are not living.

*Doc.* You seem to be a pleasant kind of a man. I think I will hire you.

*Pat.* Hould on! what would you be after giving me?

*Doc.* Fifty cents a week and found.

*Pat.* Fifty cents a week and found, did ye say?

*Doc.* That's what I said. I suppose it is more than you expected.

*Pat.* Faith, and if I wusn't to be found, I wouldn't git the fifty cents. Make it sivinty-five cents and be the breath



of ould Nick and I am your man.

*Doc.* Well! then I will give you seventy-five cents a week and found.

*Pat.* Shure, and do you know what ye remind me now?

*Doc.* What?

*Pat.* The cows we had in the ould country.

*Doc.* Look here my man, what is your name?

*Pat.* Me name is Patrick McGinty, sor!

*Doc.* Well Pat, you can consider yourself employed, and as long as you give satisfaction, I will keep you.

*Pat.* Shure you'll do more than kape me.

*Doc.* What do you mean?

*Pat.* Faith you'll pay me sivinty-five cents a week beside.

*Doc.* Certainly, you shall have that, but I was referring to keeping you in my employ.

*Pat.* What am I to do sor? You are loike the cows me father had.

*Doc.* See here, you have referred to those same cows twice; just explain yourself.

*Pat.* Be jabbers it wus this way. Me father had twinty cows and none of them would give you a drop of milk.

*Doc.* Wouldn't give any milk, how was that?

*Pat.* Yis sor! Twinty cows and none of them would give you a drop of milk—shure, and we had to take it from them.

*(makes motions like milking)*

*Doc.* See here Pat, you'll have to remember that I am your employer, and that any such jokes as that are out of place and will not be tolerated.

*Pat.* All roight sor! but it wus yoursilf as axed me the question.

*Doc.* Enough! Your duties consist in keeping this place clean; answering the door bell and running such errands as I choose to send you. Make yourself comfortable. *(PAT picks up a paper; takes his pipe out of his mouth and makes believe to light it; places his feet on the table and tilts chair back)* Pat, what do you mean by such conduct?

*Pat.* *(taking feet off table)* What conduct, sor?

*Doc.* Placing your feet on the table.

*Pat.* Shure, and didn't you tell me to make mysilf comfortable?

*Doc.* Yes I did, but not in that manner—you can read, but keep your feet off the table. (*PAT resumes reading and DOCTOR goes to telephone and rings bell and places receiver to his ear, while PAT looks at him over the top of paper*) Hello! Central. (*pause*) Ten thirty-five wants one hundred and six. (*pause*) Hello! John. (*pause*) Say, John, how did you enjoy it? (*pause*) I should say so! (*pause*) This afternoon at three. (*pause*) All right. Good-by. Ten thirty-five off. (*leaves phone and resumes seat*)

*Pat.* Shure, and what is that?

*Doc.* That is a telephone.

*Pat.* (*scratching his head*) A what?

*Doc.* A telephone.

*Pat.* A tilaphone? What does it tell?

*Doc.* (*smiling*) Anything you want to know.

*Pat.* Be jabbers!

(*DOCTOR resumes writing and PAT still looks at telephone*)

*Enter, BILL, R. E.*

*Bill.* Gentleman, can you help a poor fellow to get something to eat?

(*PAT turns round and DOCTOR looks up*)

*Doc.* (*curtly*) No! can't do anything for you, get out.

*PAT puts his hand in his pocket and hands BILL a piece of money.*

*Bill.* Thank you sir! you've done me a kindness.

(*BILL turns and exits R.*)

*Doc.* Pat, you were very foolish to give anything to such a fellow. You don't know whether he was worthy or not.

*Pat.* Faith sor! I always give them the benefit of the doubt.

*Doc.* (*rising, putting on coat and hat*) Pat, I am going over to the Drugs store, should a patient come in, detain him until I return. (*exit, R.*)

*Pat.* (*soliquizing*) Shure he said it was a tilephone, and it would tell anything. Be jabbers! I'll try it. (*goes over to phone, rings bell and takes hold of receiver and looks into it*) Its meself as can't see nothing. Ach, shure, the Doctor put this to his ear and talked in here. (*puts it*)



to his ear and calls) Hello! (then listens—calls louder) Hello! (calls still louder) Hello! (jumps) Be jabbers! what was that? The swatest voice I ever heard. It sounded loike me own Nora's voice. (replaces receiver to his ear and listens—repeats) "You want to know my number?" (pause) It's meself as would give it to you, if I knew it, fer yez hev got a swate voice. (pause) Och! shure and it's not meself as would insult you. If you want any help just say so. (pause) Faith, and have'nt they got you inside this box? (pause) Shure, and if you laugh at me, you'll hurt me. (pause) Whot number do I want? (pause) Shure, and I don't know. (pause) Yez wants to connect me wid something. (pause) Thin connect me wid the river, fer I'm awful thirsty. (pause) In the box? (pause) All right. (opens door of box and takes out a glass of water, which he drinks and resumes his seat) Shure and that is a great thing. Ameriky is a great country. I guess I will look at the paper. (picks up paper and places his feet on the desk, suddenly exclaims) What's this? (reads) "Singular case of absentmindedness. The other night a man was out in the rain and got wet; going to his home he put his umbrella in bed and hung himself on a hook to dry." Be jabbers! here's another. (reads) "The first man who was gladiator. A married man and woman were on board an ocean steamer. The man was on one side of the steamer and the woman on the other. That's as far apart as they could get, for you see they were married. Suddenly a whale rose up on the side by the woman. The woman looked at the whale and fell in love with him, and also fell into the water. The man rushed over to the side of the boat just in time to see the whale bite off her shoes and spit out her stockings, and then as he looked into the whale's mouth said: Well I am glad—he—ate—her 'Gladiator.'"

*Enter, SOLOMON, back of PAT.*

*Solomon.* Can I sell you some shoe laces, rat traps, mouse traps, soap, collar buttons, hair pins, needles—

*Pat.* No sor! git out!

*Solomon.* Mine friendt, I got some collar buttons vot never get lost; some shoe laces wot vill never break; some needles vot vill sew on buttons; some cotton vot vas so

strong dot you could hang yourself—

*Pat.* (*rising*) Shure, and didn't I tell you I wanted nothing. Get out!

*Solomon.* Holdt on, mine friendt, I got some soap here vot will make you—(*here PAT rushes towards SOLOMON and gives the tray such a kick as to send everything in the air, SOLOMON rushes out yelling*) Father Abraham—help! police!

*PAT follows and returns limping, occasionally feeling his foot.*

*Pat.* The murthering shaney had a brick in the sate of his breeches. (*PAT picks up goods and puts them in bag*  
*Enter, DOCTOR, L. E., takes off gloves and hat, rubbing hat as usual.*

*Doc.* Well Pat, did you have calls.

*Pat.* None sor!

*DOCTOR sits down, opens book; bell rings, neither stir, bell rings again, DOCTOR looks up.*

*Doc.* Pat, why don't you go to the door?

*Pat.* Shure, and why don't you go yourself?

*Doc.* That is not what I am here for. What did I hire you for?

*Pat.* Siventy-five cents and found.

*Bell rings again, DOCTOR picks up pinchers and waves them at PAT.*

*Doc.* Pat, go to the door.

*Pat.* (*exits, returns and says*) She's there.

*Doc.* Who's there?

*Pat.* Shure and I don't know, I didn't ask her name.

*Doc.* (*angrily*) Go tell her to come in.

(*PAT goes half way out L. E. and makes motions to come*  
*Enter, NELLIE LOVE, L. E.*

*Nellie.* (*going to PAT*) Are you the proprietor?

*Pat.* I am. (*DOCTOR rises and advances to PAT and takes him by the ear, and PAT, as he turns, says*) I am not the proprietor.

*Doc.* Miss, I have the pleasure of informing you that I am the proprietor. Please be seated.

(*hands chair to her, which is against wall*

*Nellie.* (*seated*) I read an advertisement in the paper this morning for—

*Pat.* (*to NELLIE*) Shure, and you are too late, as its mesilf as hes caught the job.

*Doc.* Pat be still. Pray go on Miss.

*Nellie.* As I was going to remark, when this individual interrupted, I had read an advertisement for a singer, and as I sing, I thought I would apply.

*Doc.* My dear young lady, I am afraid there is some mistake.

*Nellie.* Isn't this number 48?

*Doc.* No! this is number 46, 48 is next door.

*Pat.* Yis, in the same house next door.

*Doc.* (*sharply*) Pat!

*Nellie.* (*rising*) Oh! then I beg pardon.

*Doc.* Miss—

*Nellie.* Nellie Love is my name.

*Doc.* Thank you. (*bows*) As I was going to request, perhaps you would be kind enough to sing a piece for me.

*Nellie.* (*smiling*) If you request it, and as I have intruded on your time and patience, I shall try to make amends, if you will send for my music.

*Doc.* Certainly. Where is it?

*Nellie.* In the coupe, under the cushay you will find my music.

*Doc.* Pat!

*Pat.* Sor!

*Doc.* Come here. (*PAT comes*) In the coupe under the cushay, you will find this young ladie's music; get it.

*Pat.* (*looks at DOCTOR stupidly*) Sor?

*Doc.* In the carriage under the seat is the young lady's music; get it.

*Pat.* Yis sor! Next time talk English. (*exits, R., and returns with a small hand bag, which he hands to NELLIE*) Is this your music?

*Doc.* No! take it back.

*Pat.* (*exits again and returns with a rolling pin, which he also offers to NELLIE*) Is this your music?

*Doc.* No! you lunkhead, take that back.

*Pat.* (*exits once more and this time returns with a washboard, which he hands to NELLIE*) Is this your music?

10      *A DAY IN A DOCTOR'S OFFICE.*

*Doc.* (angrily) No!

*Rushes up to PAT and knocks off his hat, PAT drops wash-board and advances threateningly towards the DOCTOR.*

*Pat.* Pick up that hat!

*Doc.* I won't.

*Pat.* Pick it up!

(*NELLIE utters a scream and exits, L. E.*

*Doc.* I won't!

*Pat.* Well, if you won't, then I will.

(*goes and picks up hat and puts it on*

*Doc.* See here Pat, what do you mean by making such a mess? Here you have frightened away an accomplished young lady. Never let it occur again.

*Pat.* No sor! (*both seat themselves, bell rings, R.*

*Doc.* Pat, go to the door.

*Pat.* (*exit, R., returns and says*) He's there.

*Doc.* Who is there?

*Pat.* Old swelled foot.

*Doc.* Bring him in. (*aside*) A patient at last. Oh! ye gods, how I have waited for him.

*PAT exits and returns with JIM, the patient, who limps and appears in great pain.*

*Doc.* Good afternoon, sir!

*Jim.* It's not a good afternoon, when a man is in pain.

*Dac.* What is the matter, friend?

*Jim.* Oh! I am troubled with a corn. (*yells*) My, it gave a jump then.

*Doc.* Be seated please. Pat, bring a chair.

*PAT brings a chair, and just as JIM sits he moves it from under JIM and he lands on the floor groaning.*

*Doc.* See what you have done, Pat.

*Pat.* Shure, and he spilt hissifl all over the floor.

*Both assist JIM into a chair and rest his bandaged foot on chair.*

*Doc.* How long has your corn been this way?

*Jim.* About one year. It has swoolen for the past six months so much that I have not been able to take off my shoe. (*yells*) There it jumped again.

## A DAY IN A DOCTOR'S OFFICE.

*Doc.* All right, we will have it out in a second—you say you have not had your shoe off for six months?

*Jim.* Yes sir! six months.

*Doc.* (*taking off bandages*) Pat, the saw.

*PAT gets saw and hands it to DOCTOR, who takes off his coat and lays it on the table. DOCTOR then saws off end of shoe, patient groaning all the time, and PAT fanning patient. Then DOCTOR puts in pinchers and pulls out the ear of corn with PAT's assistance. Patient makes believe to faint, PAT and the DOCTOR rush out L. to get water.*

*Jim.* (*rises, laughs*) That was a relief, I guess I will go now before they return. (*exit, R. E.*)

*Enter, PAT and DOCTOR with glass of water and find patient gone.*

*Doc.* (*gaspingly*) Pat—he—is—gone.

*Pat.* Shure and he is.

*Doc.* Did you lock the door after you let him in?

*Pat.* Shure and I forgot.

*Doc.* You forgot? Then you have caused it all. That job was worth one hundred dollars—you should have locked the door, so that we could have kept him. I am ruined and robbed—I have not a cent in the world.

*(walks up and down stage without noticing PAT)*

*Pat.* (*aside*) Not a cent in his pocket, thin I had better git out and take what I can fer me wages and found.

*Picks up hand bag and puts books and papers in it, takes off his duster and puts on the DOCTOR'S coat, lays his hat on the floor and puts on the DOCTOR'S high hat, then picks up the table under his arm and walks out.*

*Meanwhile DOCTOR turns 'round and finds PAT gone.*

*Doc.* (*calls*) Pat! Pat! Pat! (*sees PAT'S hat and coat and picks them up*) I am ruined and robbed by my servant. (*puts on long duster and PAT'S hat*) I guess I had better get out of this before the landlord arrests me for the rent.

### CURTAIN.

THE END.



# THE HAUNTED MILL;

—OR—

## Con O'Ragen's Secret.

---

An Irish drama in 3 acts by Bernard F. Moore, for 5 male and 4 female characters. Costumes to suit characters. Time of performance 1 hour and 45 minutes.

### SYNOPSIS OF EVENTS.

#### ACT I.—Home of Mrs. O'Kelley.

*Scene I.*—"The last Rose of Summer." Con and Maureen. The secret. A love scene interrupted by Norah O'Kelley. The letter, and appointment to meet at the ruined Chapel. Murty Tobin, an eavesdropper. Murty delivers Squire Corrigan's message. How Norah received it. Maureen and Murty. Arrival of Con in time to prevent Murty from kissing his sweetheart. Maureen faints and Con takes advantage and steals a kiss.

*Scene II.*—Murty informs his master of the meeting at the Chapel. They arrange to kill Frank and abduct Norah. Con's opinion of Murty and his master. Bob Jackson, the detective and Con decides to search the old mill. Maureen and Murty. The quarrel. The attempt to abduct Maureen, Con to the rescue.

*Scene III.*—The Chapel at midnight. The Squire and Murty, unseen witnesses of the meeting of Frank and Norah. Attempted murder and the abduction of Norah. Con and Bob discover Frank, "Heaven help Norah, for she is in the hands of her enemies."

#### ACT II.—Same as Act I.

*Scene I.*—Home of Mrs. O'Kelley. Arrival of Con. Maureen and Con, the mystery of the old mill. Squire Corrigan and Mrs. O'Kelley. The demand for Norah's hand in marriage and refusal. The mortgage. "God help me, I consent"

*Scene II.*—Squire Corrigan and Murty. The lost letter. Con and Frank, "We'll visit the old mill to-night."

*Scene III.*—Haunted mill. Mrs. Corrigan, a prisoner in the mill. Squire Corrigan and Murty visit the prisoner, another dose of poison. A trap door. Squire Corrigan throws Murty down through the trap door. "Curse him, he is out of my way." Interview between Squire Corrigan and Norah, who he has locked into the haunted mill. Norah's consent to be the Squire's wife, to save her mother. The raid on the haunted mill. Murty discovered and released, he reveals the secrets of the mill. Meeting of Mrs. Corrigan and her brother.

#### ACT III.—Same as Act I.

*Scene I.*—Return of Norah. Mother and daughter meet. Frank and Norah, despair of Frank, on hearing of Norah's intended marriage with the Squire. "Oh! God, my life is wrecked forever."

*Scene II.*—Murty turns State witness. The mortgage illegal. Frank Dalton. Con's little scheme. Maureen and Con, the secret revealed. Squire Corrigan and the Priest.

*Scene III.*—Norah and her mother. "The hour approaches." Arrival of the Squire and Priest. The marriage interrupted. Mrs. Corrigan and Murty, unbidden guests. The disguised Priest. "The game is up, I've lost all." A double wedding, complete the happiness of Frank and Norah, Con and Maureen.

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# ↔ Gyp, the Heiress; ↔

OR.

## The Dead Witness.

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A Drama in 4 acts by Len Ware, for 5 male and 4 female characters.

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The cast contains a good villain, a seubrette, a chinaman; a "deown East" aunt, and an insurance agent make up the rest.

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### SYNOPSIS OF EVENTS.

**ACT I.**—Drawing-room of Oscar Royalton, Silver City, Nevada.

Aunt Rachel—Oscar's Aunt, from down East—Hezekiah Hopeful, a tramp—"No mustach near me"—Gyp—a-b-c—Thornton the Villain—A sacred trust—Royalton depart for the East—Clara and Thornton—He demands the papers—"I'll guard them with my life"—Supposed murder of Clara and Hezekiah—"Heavens! I'm a murderer—I'll burn the house and conceal my crime—Exciting fire scene.

### **ACT II.**—Hop Sing's Laundry.

Takemquick—A live Insurance man—Rachel and Gyp—Hop Sing and Rachel—The fight—Takemquick on hand—Sister Carmeta reveals a secret to Gyp and Rachel—Thornton's demand of Hop Sing, his accomplice—The refusal—An attempt to murder Hop Sing—The Dead Witness appears.

### **ACT III.**—Thornton's Law Office.

Hezekiah the tramp, secures a position in Thornton's office—Takemquick—Hezekiah reveals to Gyp who her enemy is—"Trust me I'll get your fortune for you"—Hezekiah's novel—Sister Carmeta—"I'm here to avenge the death of Clara Royalton"—The shot—I am the Dead Witness—"A colt revolver"—Oscar disguised—A game of cards—"Discovered"—Oath of vengeance—Hezekiah holds both bowers.

### **ACT IV.**—Same Scene as Act III.

Love scene between Hezekiah and Rachel—Proposal—Two notes—Thornton shot by Hop Sing—Oscar in disguise—Clara is the Dead Witness, who escaped death in the burning house—Oscar throws off disguise and introduces Gyp as his wife—Death of Thornton—Devils toast—Hezekiah presents papers to prove Gyp's inheritance and is ready for matrimony—Aunt Rachel finally surrenders and all are happy.

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**Time of playing 1 hour and 40 minutes. Price 25 Cents.**

# Santa Claus' Daughter.

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By Everett Elliott and F. W. Hardcastle for 13 characters.

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Introducing Songs, Marches and many  
New and Brilliant Witticisms.

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### SYNOPSIS OF EVENTS.

ACT I.—Scene, North Pole Snow Castle. Santa Claus' home. Song of the Snow-fairies. Gussie and the Fairies. Santa Claus preparing for his "night out." The "Directory." "The Dude." Kitty wants to move to the land of mortals, where men are plenty. Santa Claus' advice. Song by Santa Claus and family. "A Model Man." Gussie, "That's clevah, denceedly clevah dougher no?" Gussie's attempt to sing. Chestnut bell. Santa Claus' promise to bring Kitty a man. Astonishment at Kitty's rash request. Caught out on a foul. "I'll bring her a boodler, a Farmer's Alliance man," anything to disgust her with the whole race. Song—Sleighting song. Departure of Santa Claus for the land of mortals, in his sleigh and feet-footed reindeers.

ACT. II.—Return of Santa Claus, with an Irish Paddy. Santa Claus and Gussie witness unseen, the meeting of Kitty and "her man." "Do yez chew gum, and play on the type-writer." Song by Kitty. "The Pleasure of Catching a Man." The proposal. "The could weather will make yez a widdy before yez married, so it will." Santa Claus' despair at Kitty's acceptance of O'Rourke. Gussie has an idea. O'Rourke declared King of the North Pole. Coronation song. March by Fairies and Holidays. "The last ton of coal which broke the camels back." O'Rourke ascends the throne. Cigarette or two. Kitty resolves to reform O'Rourke. Tableau. Erin appears. Her appeal in behalf of the Irish girls, beats the world and Kitty isn't in it. Kitty undecided whether to go with O'Rourke or remain. Tableau. Curtain.

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An Ethiopian farce in 1 act by Dave E. Allyn, for 3 male and 1 female characters. Uncle Tony, a deacon of the church; who is a widower of recent date, decides that Aunt Lucy would make a good helpmeet, as she is—or supposed to be endowed with enough of this world's goods to make it an object for even a deacon to propose. He discovers his mistake too late. Aunt Lucy has an eye for business, and Uncle Tony is "In For It." Easily produced. Time of performance 30 minutes.

## A COINCIDENCE.

An Ethiopian farce in 1 act by Shettle and George, for 3 male characters. Street scene. Costumes exaggerated and comic. This piece is full of "nigger," and should be the property of every dramatic club; as it will make a good after-piece. Time of performance 15 minutes.

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